

Transformations

in Popular Music Culture

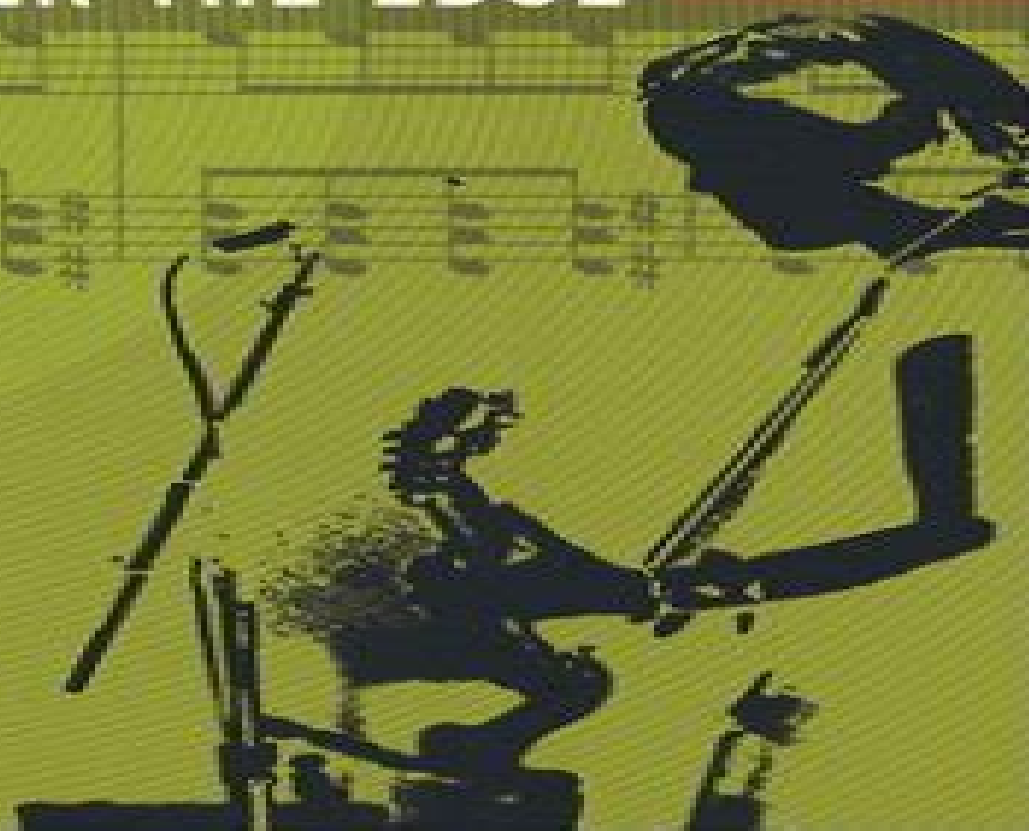
ROCK OVER THE EDGE

Roger Beebe,

Denise Fulbrook,

& Ben Saunders,

editors



Rock Over The Edge Transformations In Popular Music Culture

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Rock Over The Edge Transformations In Popular Music Culture:

Rock Over the Edge Roger Beebe, Denise Fulbrook, Ben Saunders, 2002-04-23 A collection of interdisciplinary essays examining the ever changing communities and discussions connected to American popular music The Ashgate Research Companion to Popular Musicology Derek B. Scott, 2016-03-23 The research presented in this volume is very recent and the general approach is that of rethinking popular musicology its purpose its aims and its methods Contributors to the volume were asked to write something original and at the same time to provide an instructive example of a particular way of working and thinking The essays have been written with a view to helping graduate students with research methodology and the application of relevant theoretical models The team of contributors is an exceptionally strong one it contains many of the pre eminent academic figures involved in popular musicological research and there is a spread of European American Asian and Australasian scholars The volume covers seven main themes Film Video and Multimedia Technology and Studio Production Gender and Sexuality Identity and Ethnicity Performance and Gesture Reception and Scenes and The Music Industry and Globalization The Ashgate Research Companion is designed to offer scholars and graduate students a comprehensive and authoritative state of the art review of current research in a particular area The companion s editor brings together a team of respected and experienced experts to write chapters on the key issues in their speciality providing a comprehensive reference to the field Girls Make Media Mary Celeste Kearney, 2013-08-21 More girls are producing media today than at any other point in U S history and they are creating media texts in virtually every format currently possible magazines films musical recordings and websites Girls Make Media explores how young female media producers have reclaimed and reconfigured girlhood as a site for radical social cultural and political agency Central to the book is an analysis of Riot Grrrl a 1990s feminist youth movement from a fusion of punk rock and gender theory and the girl power movement it inspired The author also looks at the rise of girls only media education programs and the creation of girls studies This book will be essential reading for anyone seeking to understand contemporary female youth in today s media culture Music in the Post-9/11 World Jonathan Ritter, J. Martin Daughtry, 2013-10-31 Music in the Post 9 11 World addresses the varied and complex roles music has played in the wake of September 11 2001 Interdisciplinary in approach international in scope and critical in orientation the twelve essays in this groundbreaking volume examine a diverse array of musical responses to the terrorist attacks of that day and reflect upon the altered social economic and political environment of post 9 11 music production and consumption Individual essays are devoted to the mass mediated works of popular musicians such as Bruce Springsteen and Darryl Worley as well as to lesser known musical responses by artists in countries including Afghanistan Egypt Mexico Morocco Peru and Senegal Contributors also discuss a range of themes including the role played by Western classical music in rites of mourning and commemoration invisible musical practices such as the creation of television news music and implicit censorship in the mainstream media Taken as a whole this collection presents powerful evidence of the

central role music has played in expressing shaping and contesting worldwide public attitudes toward the defining event of the early twenty first century **Pop Idols and Pirates** Charles Fairchild,2016-04-22 The music industry has been waging some very significant battles in recent years reacting to numerous inter related crises provoked by globalization digitalization and the ever more extensive commercialization of public culture These struggles are viewed by many as central to the survival of the central mediators in the consumption of popular music These battles are not just against piracy and the sharing of digital song files on the internet The music industry is also struggling to find ways to compete or integrate with many other forms of entertainment including films television programmes mobile phones DVDs and video games in an extremely crowded communications environment The battles currently being fought by the music industry are about nothing less than its continued ability to create and maintain specific kinds of profitable relationships with consumers This book presents two inter related cases of crisis and opportunity the music industry s epic struggle over piracy and the Idol phenomenon Both are explicit attempts to control and justify the particular ways in which the music industry makes money from popular music through specific kinds of relationships with consumers The battles over piracy have been fought with a remarkable collection of campaigns consisting of advice coercion and argument about what is or is not the best way to consume music From these complicated and often contradictory campaigns we form an unusually clear picture of what many within the music industry imagine their industry to be In a complementary way Idol works to demonstrate the joy and pleasure of consuming popular music the right way By creating a series of intertwined relationships with consumers around multiple sites of consumption incorporating television radio live performance traditional print media campaigns text messaging and all manner of internet based systems of communication and fan management the producers of Idol present an ideal relationship between musicians and audiences Instead of focusing on selling CDs the music industry s digital Achilles heel Idol has given the music industry an integrated platform for displaying its expanded palette of products and venues for consumption When understood in specific relation to the battle against piracy Fairchild s analysis of Idol and the emerging promotional cultures of the music industry it exhibits shows how multiple sites of consumption and attempts to mediate and control the circulation of popular music are being used to combat the foundational challenges facing the music industry

The Pleasures of Death Arthur Flannigan Saint-Aubin,2020-12-09 The year 2019 marked the twenty fifth anniversary of the death of Kurt Cobain an artist whose music words and images continue to move millions of fans worldwide As the first academic study that provides a literary analysis of Cobain s creative writings Arthur Flannigan Saint Aubin s *The Pleasures of Death* Kurt Cobain s Masochistic and Melancholic Persona approaches the journals and songs crafted by Nirvana s iconic front man from the perspective of cultural theory and psychoanalytic aesthetics Drawing on critiques and reformulations of psychoanalytic theory by feminist queer and antiracist scholars Saint Aubin considers the literary means by which Cobain creates the persona of a young white heterosexual man who expresses masochistic and melancholic behaviors On the one

hand this individual welcomes pain and humiliation as atonement for unpardonable sins on the other he experiences a profound sense of loss and grief seeking death as the ultimate act of pleasure The first person narrators and characters that populate Cobain's texts underscore the political and aesthetic repercussions of his art Cobain's distinctive version of grunge understood as a subculture a literary genre and a cultural practice represents a specific performance of race and gender one that facilitates an understanding of the self as part of a larger social order Saint Aubin approaches Cobain's writings independently of the artist's biography positioning these texts within the tradition of postmodern representations of masculinity in twentieth century American fiction while also suggesting connections to European Romantic traditions from the nineteenth century that postulate a relation between melancholy or depression and creativity In turn through Saint Aubin's elegant analysis Cobain's creative writings illuminate contradictions and inconsistencies within psychoanalytic theory itself concerning the intersection of masculinity masochism melancholy and the death drive By foregrounding Cobain's ability to challenge coextensive links between gender sexuality and race *The Pleasures of Death* reveals how the cultural politics and aesthetics of this tragic icon's works align with feminist strategies invite queer readings and perform antiracist critiques of American culture

Dub Michael Veal, 2013-08-15 Winner of the ARSC's Award for Best Research History in Folk Ethnic or World Music 2008 When Jamaican recording engineers Osbourne King Tubby Ruddock Errol Thompson and Lee Scratch Perry began crafting dub music in the early 1970s they were initiating a musical revolution that continues to have worldwide influence Dub is a sub genre of Jamaican reggae that flourished during reggae's golden age of the late 1960s through the early 1980s Dub involves remixing existing recordings electronically improvising sound effects and altering vocal tracks to create its unique sound Just as hip hop turned phonograph turntables into musical instruments dub turned the mixing and sound processing technologies of the recording studio into instruments of composition and real time improvisation In addition to chronicling dub's development and offering the first thorough analysis of the music itself author Michael Veal examines dub's social significance in Jamaican culture He further explores the dub revolution that has crossed musical and cultural boundaries for over thirty years influencing a wide variety of musical genres around the globe Ebook Edition Note Seven of the 25 illustrations have been redacted

In Concert Philip Auslander, 2021-01-04 The conventional way of understanding what musicians do as performers is to treat them as producers of sound some even argue that it is unnecessary to see musicians in performance as long as one can hear them But musical performance counters Philip Auslander is also a social interaction between musicians and their audiences appealing as much to the eye as to the ear In *In Concert Performing Musical Persona* he addresses not only the visual means by which musicians engage their audiences through costume and physical gesture but also spectacular aspects of performance such as light shows Although musicians do not usually enact fictional characters on stage they nevertheless present themselves to audiences in ways specific to the performance situation Auslander's term to denote the musician's presence before the audience is musical persona While

presence of a musical persona may be most obvious within rock and pop music the book's analysis extends to classical music jazz blues country electronic music laptop performance and music made with experimental digital interfaces The eclectic group of performers discussed include the Beatles Miles Davis Keith Urban Lady Gaga Nicki Minaj Frank Zappa B B King Jefferson Airplane Virgil Fox Keith Jarrett Glenn Gould and Laurie Anderson

Johnny Cash and the Paradox of American Identity Leigh H. Edwards, 2009-02-25 Throughout his career Johnny Cash has been depicted and has depicted himself as a walking contradiction social protestor and establishment patriot drugged wildman and devout Christian crusader rebel outlaw hillbilly thug and elder statesman Leigh H Edwards explores the allure of this paradoxical image and its cultural significance She argues that Cash embodies irresolvable contradictions of American identity that reflect foundational issues in the American experience such as the tensions between freedom and patriotism individual rights and nationalism the sacred and the profane She illustrates how this model of ambivalence is a vital paradigm for American popular music and for American identity in general Making use of sources such as Cash's autobiographies lyrics music liner notes and interviews Edwards pays equal attention to depictions of Cash by others such as Vivian Cash's publication of his letters to her documentaries and music journalism about him Walk the Line and fan club materials found in the archives at the Country Music Foundation in Nashville to create a full portrait of Cash and his significance as a cultural icon

Nashville Cats Travis D. Stimeling, 2020 The Nashville Cats were a group of session musicians who bounced from studio to studio along Nashville's Music Row providing the instrumental backing tracks for countless recordings in the mid 20th century Including music industry titans like Chet Atkins Anita Kerr and Charlie McCoy these versatile Cats not only established the city as a well known hub for recording popular music but also defined the era of country music known as the Nashville Sound Drawing upon a rich array of previously unexplored primary sources and original oral histories Nashville Cats Record Production in Music City 1945 1975 is the first account of the role that these musicians along with recording engineers and record producers played in shaping the sounds of country music during one of its most definitive periods This era produced some of the genre's most celebrated recording artists including Country Music Hall of Fame inductees Patsy Cline Jim Reeves and Floyd Cramer The Nashville Sound attracted musicians like Bob Dylan and Leonard Cohen to the city's studios and marked the establishment of a recording industry that has come to define the city of Nashville in the national and international consciousness Author Travis D Stimeling explores how the Nashville system came to be how musicians functioned within it and how the desires of an ever growing and diversifying audience affected record production practices Through interviews with key players of the period and close analysis of hit songs Nashville Cats provides an exciting look into this prolific era of music history

Discourses, Agency and Identity in Malaysia Zawawi Ibrahim, Gareth Richards, Victor T. King, 2021-10-23 This book seeks to break new ground both empirically and conceptually in examining discourses of identity formation and the agency of critical social practices in Malaysia Taking an inclusive cultural studies perspective it questions

the ideological narrative of race and ethnicity that dominates explanations of conflicts and cleavages in the Malaysian context. The contributions are organised in three broad themes: Identities in Contestation, Borders, Complexities and Hybridities. It takes a range of empirical studies, literary translation, religion, gender, ethnicity, indigeneity and sexual orientation to break down preconceived notions of fixed identities. This then opens up an examination of Identities and Movements, Agency and Alternative Discourses in which contributors deal with counter-hegemonic social movements of anti-racism, young people, environmentalism and independent publishing that explicitly seek to open up greater critical democratic space within the Malaysian polity. The third section, Identities and Narratives, Culture and the Media, then provides a close textual reading of some exemplars of new cultural and media practices found in oral testimonies, popular music, film, radio programming and storytelling who have consciously created bodies of work that question the dominant national narrative. This book is a valuable interdisciplinary work for advanced students and researchers interested in representations of identity and nationhood in Malaysia and for those with wider interests in the fields of critical cultural studies and discourse analysis. Here is a fresh, startling book to aid the task of unbinding the straitjackets of Malay, Chinese and Indian with which colonialism bound Malaysia's plural inheritance and on which the postcolonial state continues to rely. In it, a panoply of unlikely identities: Bajau liminality, Kelabit philosophy, Islamic feminism, refugee hybridity and more finds expression and offers hope for liberation. Rachel Leow, University of Cambridge. This book shakes the foundations of race thinking in Malaysian studies by expanding the range of cases, perspectives and outcomes of identity. It offers students of Malaysia an examination of identity and agency that is expansive, critical and engaging, and its interdisciplinary depth brings Malaysian studies into conversation with scholarship across the world. Sumit Mandal, University of Nottingham, Malaysia. This is a much-needed work that helps us to take apart the colonial inherited categories of race which informed the notion of the plural society, the idea of plurality without multiculturalism. It complicates the picture of identity by bringing in religion, gender, indigeneity and sexual orientation and helps us to imagine what a truly multiculturalist Malaysia might look like. Syed Farid Alatas, National University of Singapore.

Journeys of Desire Alastair Phillips, Ginette Vincendeau, 2019-07-25. A comprehensive guide to European actors in American film, this book brings together 15 chapters with A-Z entries on over 900 individuals. It includes case studies of prominent individuals and phenomena associated with the emigres such as the stereotyping of European actresses in bad women roles and the irony of Jewish actors playing Nazis.

Dusty! Annie J. Randall, 2008-11-17. Dubbed the White Queen of Soul, singer Dusty Springfield became the first British soloist to break into the U.S. Top Ten music charts with her 1964 hit 'I Only Want to Be with You', a pop classic followed by many others including 'You Don't Have to Say You Love Me' and 'Son of a Preacher Man'. Today she is usually placed within the history of the Beatles-led British Invasion or seen as a devoted acolyte of Motown. In this penetrating look at her music and career, Annie J. Randall shows how Springfield's contributions transcend the narrow limits of those descriptions and how this middle-class former convent girl became

perhaps the unlikelyst of artists to achieve soul credibility on both sides of the Atlantic Randall reevaluates Springfield's place in sixties popular music through close investigation of her performances as well as interviews with her friends peers professional associates and longtime fans As the author notes the singer's unique look blonde beehive wigs and heavy black mascara became iconic of the mid sixties postmodern moment in which identity scrambling and camp pastiche were the norms in swinging London's pop culture Randall places Springfield within this rich cultural context focusing on the years from 1964 to 1968 when she recorded her biggest international hits and was a constant presence on British television The book pays special attention to Springfield's close collaboration and friendship with American gospel singer Madeline Bell the distinctive way Springfield combined US soul and European melodrama to achieve her own musical style and stage presence and how her camp sensibility figured as a key element of her artistry

Streaming Music, Streaming Capital Eric

Drott,2023-12-29 Eric Drott undertakes a wide ranging study of the political economy of music streaming to engage in a broader reconsideration of music's complex relation to capitalism

Good Music John J. Sheinbaum,2018-11-29 Over the past two centuries Western culture has largely valorized a particular kind of good music highly serious wondrously deep stylistically authentic heroically created and strikingly original and at the same time has marginalized music that does not live up to those ideals In *Good Music* John J Sheinbaum explores these traditional models for valuing music By engaging examples such as Handel oratorios Beethoven and Mahler symphonies jazz improvisations Bruce Springsteen and prog rock he argues that metaphors of perfection do justice to neither the perceived strengths nor the assumed weaknesses of the music in question Instead he proposes an alternative model of appreciation where abstract notions of virtue need not dictate our understanding Good music can with pride be playful rather than serious diverse rather than unified engaging to both body and mind in dialogue with manifold styles and genres and collaborative to the core We can widen the scope of what music we value and reconsider the conventional rituals surrounding it while retaining the joys of making music listening closely and caring passionately

Neil Young and the Poetics of Energy William Echard,2005-06-15 A provocative

multifaceted look at a rock icon

"Music, Sound, and Silence in *Buffy the Vampire Slayer*" JanetK.

Halfyard,2017-07-05 The intense and continuing popularity of the long running television show *Buffy the Vampire Slayer* 1997-2003 has long been matched by the range and depth of the academic critical response This volume the first devoted to the show's imaginative and widely varied use of music sound and silence helps to develop an increasingly important and inadequately covered area of research the many roles of music in contemporary television In addressing this significant gap this book provides an exemplary overview of the functions of music and sound in the interpretation of a television show This is done through analyses that focus on scoring and source music the title theme the music production process the critically acclaimed musical episode voted number 13 in Channel Four's One Hundred Greatest Musicals the symbolic and dramatic use of silence and the popular reception of the show by its international fan base In keeping with contemporary trends in the

study of popular musics a variety of critical approaches are taken from musicology cultural studies and media and communication studies specifically employing critique musical analysis industry studies and hermeneutics Queering the Pitch Philip Brett,Elizabeth Wood,Gary C Thomas,2013-02-01 When the first edition of Queering the Pitch was published in early 1994 it was immediately hailed as a landmark and defining work in the new field of Gay Musicology In light of the explosion of Gay Musicology since 1994 a new edition of Queering the Pitch is timely and needed In this new work the editors are including a landmark essay by Philip Brett on Gay Musicology its history and scope The essay itself has become a cause celebre and this will be its first full appearance in print Along with this new historical essay the editors are contributing a new introduction that outlines the changes that have occurred over the last decade as Gay Musicology has grown The Bloomsbury Handbook of Popular Music and Youth Culture Andy Bennett,2022-12-29 The Bloomsbury Handbook of Popular Music and Youth Culture provides a comprehensive and fully up to date overview of key themes and debates relating to the academic study of popular music and youth culture While this is a highly popular and rapidly expanding field of research there currently exists no single source reference book for those interested in this topic The handbook is comprised of 32 original chapters written by leading authors in the field of popular music and youth culture and covers a range of topics including theory method historical perspectives genre audience media globalization ageing and generation **Saturday Night Live & American TV** Nick Marx,Matt Sienkiewicz,Ron Becker,2018-11-01 Thought provoking and undeniably interesting essays on this cultural institution of comedy and what it says about our society Booklist Since 1975 Live from New York it s Saturday Night has greeted late night TV viewers looking for the best in sketch comedy and popular music SNL is the variety show that launched the careers of countless comedians including Dan Aykroyd Chevy Chase Chris Farley Will Ferrell Tina Fey Amy Poehler and Adam Sandler Week after week SNL has produced everything from unforgettable parodies to provocative political satire adapting to changing times decade after decade while staying true to its original vision of performing timely topical humor With essays that address issues ranging from race and gender to authorship and comedic performance Saturday Night Live and American TV follows the history of this iconic show and its place in the shifting social and media landscape of American television

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